IFAR reports

Volume 12, Number 10
October 1991

- **Recovered: Rubens, Bonnard, Stuart**
- **Solved: Irish Graveyard and California Mission Thefts**
- **Title Suit for Roman Bronzes**

A $10,000 reward is being offered for the return or for information leading to the recovery of this painting by Louis Boilly, Les Voleurs arretés.

IFAR Helps FBI Recover a Bonnard

IFARreports
incorporating *Stolen Art Alert*

Volume 12, Number 10
October 1991

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"The System Worked Well"

Sometime between the 3rd and the 14th of June, a painting by Pierre Bonnard was stolen from a private residence in Manhattan and within a few days it was being offered for sale on the street by a man calling himself Tony Tameq. On June 17th, he walked into a Madison Avenue gallery with the painting under his arm and told the proprietor he needed money and wanted $25,000 for the work. The 1899 painting, entitled *La Baignade* or *Les Enfants de la Famille Terrasse*, depicts the children of the artist's sister, Mme. Claude Terrasse, playing in an octagonal pool.

The art dealer, a little wary because of the casual way in which the painting was being offered, contacted IFAR immediately to see if it had ever been reported stolen to us. It had not. The dealer felt comfortable with its documentation. Subsequently, IFAR has verified that it is included in the 1965 catalogue raisonné of Bonnard's painted works by Jean and Henry Dauberville (Vol. 1, no. 191), and was exhibited at the Stedelijk Museum in Amsterdam in 1960. It was also in a 1982 Sotheby's London sale where it was offered for 17,000-20,000 pounds, but a spokesperson for the auction house told IFAR it did not sell. The Madison Avenue dealer, after checking the work out with a few other sources, decided to purchase the Bonnard, but because of the exigencies of the long Fourth of July weekend, which was soon approaching, he did not.

As I was opening my mail just after the holiday, I was astonished to find a letter from the FBI, dated July 3rd, announcing the theft of this very Bonnard painting. Without wasting any time, I contacted the agents in charge and told them we had had an inquiry about the Bonnard and put them in touch with the dealer. Things moved quickly and on July 19th, the alleged thief was being interrogated by the authorities. According to Colleen Roche, spokesperson for the District Attorney's office, there is now "an on-going investigation into this alleged theft of the Bonnard and George Hatem [alias Tony Tameq] is the target of this investigation." The possible charges against him are Grand Larceny in the Second Degree and Possession of Stolen Property in the Second Degree. Grand Larceny in the Second Degree carries a maximum penalty of 5 to 15 years in state prison.

Because the gallery owner acted judiciously and consulted IFAR's Art Loss Register, and the FBI was prompt in disseminating information about the theft, IFAR was able to put the two parties in touch within a very short period of time. Irwin Nack, the Assistant District Attorney in the Bonnard case told IFAR that in this case, "The system worked well."

Virgilia H. Pancoast

Netherlands Recovers Rubens Oil Sketch in Vienna

Peter Paul Rubens, Perseus and Andromeda, *25 x 19 cm., recovered by The Netherlands after being auctioned at Vienna's Dorotheum.*

The Netherlands Office for Fine Arts reported in August that it had recovered a Rubens oil sketch of 1638. From now on, the panel, representing Perseus and Andromeda, will be seen at the Museum Boymans van Beuningen in Rotterdam, where it has been placed on long-term loan.

The stolen panel surfaced at the Dorotheum auction house in Vienna last year, listed in its catalogue without provenance or literature and described as a work by a Rubens follower. The Netherlands made its claim known, but the sale had already taken place. Only after a court restraining order froze the sale of the panel, did subsequent negotiations among the parties result in the return. In the end, both consignor and buyer, unnamed in the press release, renounced any claim to the sketch.

The small panel, measuring 25 x 19 cm., is a sketch for part of Rubens's grand plan for the decoration of La Torre de la Parada, the hunting lodge of Philip IV of Spain. Coincidentally, another oil sketch from this series was recovered in Miami earlier this year after being stolen in 1985 from the Museum of Fine Arts in La Coruña, Spain.

"Perseus and Andromeda" represents the mythological story in which the hero flies to the rescue of the heroine who is chained to a rocky outcropping in the middle of the sea. Just as she is about to be attacked by a sea monster, Perseus saves her. Before World War II, this panel belonged to Fritz Mannheimer, who received it as a gift from his countryman and fellow art lover, Frans Koenigs. Mannheimer, born in Stuttgart, ran the Amsterdam branch of the Berlin bank, Mendelssohn & Co., from 1920 until 1941. In that year, Mannheimer went into bankruptcy and was forced to sell his collection to the German Dienstelle Muhlmann, which was "buying" art and antiques for the Nazi authorities. The Dutch government in exile passed laws making such transactions illegal, and those laws formed at least part of the basis of the present successful claim.

Constance Lowenthal

A Man and His Missions

Rare Painting and Books Stolen from San Gabriel, CA

It was a sad day for the parishioners of San Gabriel Mission in San Gabriel, California, when in mid-June of 1977 William March Witherell stole their beloved painting, *La Dolorosa,* and stuffed it into his attic. Legend has it that Carlos III of Spain (1716- 88) gave the painting to the Franciscan missionaries as they set out for Alta California to instruct and convert the neophyte, subsequently founding San Gabriel Mission. When set upon by a band of hostile Shoshone Indians, the missionaries showed them their Sorrowing Virgin canvas. Her serene countenance convinced the Shoshone that the intruders meant them no harm; violence was averted, and the legend and the mission were born.

Federal agents found the historic painting in Witherell's attic after his arrest in Philadelphia in 1990 for the theft of rare editions of two books published by Benjamin Franklin, valued at $60,000, from the University of Pennsylvania's Van Pelt Library. Daniel Traister, Curator of Special Collections at the library, informed IFAR about the books Witherell stole. The first was a set of essays including one written by Franklin, titled *Idea of the English School,* published in 1751. The second was a catalogue compiled by Franklin listing valuable books that he was offering at auction, published in 1744. FBI agents obtained a warrant to search Witherell's San Gabriel home, where they discovered an extraordinary treasure of over 330 rare books scattered throughout the house, along with an 18th-century Italian wood sculpture, some 18th-century wood paneling, a piece of ornamental masonry, and several 16th- and 18th-century Italian paintings. Witherell had stolen the art objects from Mission San Fernando in Mission Hills, CA.

San Gabriel Mission's miracle-working painting of the Sorrowing Virgin, recovered.

The FBI also learned that Witherell was arrested in 1977 after he was caught stealing a painting and a book of Gregorian chants from Mission Santa Ines in Solvang, CA. He was tried and found not guilty by reason of insanity.

FBI agents brought the recovered books and works of art to Philadelphia for analysis, where Special Agent Robert Bazin, one of the bureau's art theft experts, led the investigation to identify them and trace their ownership. Special Agent Linda Vizi aided him in the enormous task by lending her skills as a former Latin teacher. Her enthusiasm for her subject and exhaustive research helped identify all but a handful of the volumes. Some of the books were traced to university libraries by their stamps; others had been listed as "stolen" in trade magazines. Yet others were traced to their schools with the help of Christine A. Ruggere, librarian of the Smith Collection at the University of Pennsylvania.

As the FBI agents delved deeper, the strange picture emerged of a man with a history of mental illness who traveled and lived in a camper for fourteen years. During that time he gained access not only to various California missions, but to university libraries in Michigan, Wisconsin, Minnesota, Mexico, Guatemala, and Canada. Among the important books he removed from these institutions were a 1795 Roman breviary printed in Venice and leather-bound with a metal clasp, a 16th-century book of Gregorian chants, *In Die Palmarum*, printed in Salamanca, Spain, and a prayerbook for Holy Week written in Latin and Italian. Monsignor Francis Weber, of Mission San Fernando, described Witherell as "a clever fellow and a good judge of art."

When contacted by Sp. Agt. Bazin, Witherell gave himself up. On January 5, 1990, he was charged with interstate transportation of stolen property, and on November 28 he was sentenced to one year and one day in jail.

"It will be a joyful day for the parish when *La Dolorosa* comes home," Lillian Hermes, director of docents at San Gabriel Mission, told IFAR.The painting had been the centerpiece of worship during World World War II, when Friday novenas were dedicated to *La Dolorosa* and "the walls of the mission burst with people praying for the return of their boys fighting overseas. Security at the mission has been lax," she said, "but we have improved it."

Clara Graziani Bronson

Squires Sue NY Gallery

Icklingham, Suffolk, England

A Roman bronze female leopard or cheetah, just over four inches tall and very lively, its spots inlaid in silver, is among some fifteen ancient objects which John and Rosemary Browning say were stolen from them during the winter of 1981-82. The Brownings' Weatherhill Farm in Icklingham, Suffolk is located in an area that was quite populated during Roman times.

Five men were arrested in Britain in connection with the alleged theft but were not indicted. In the summer of 1988, Ariadne Galleries, the Madison Avenue antiquities dealer, purchased a group of bronzes in Basel, Switzerland. The gallery subsequently offered the cheetah to the J. Paul Getty Museum for $600,000. Upon learning of the Brownings' claim, the museum's curator of antiquities, Dr. Marion True, declined to purchase the leopard until the overriding question of ownership could be resolved. She hoped that the parties would come to terms that would allow the Getty to acquire the little bronze, but that did not happen.

Unable to reach agreement with Ariadne, the Brownings formally demanded the return of the bronzes, the gallery refused, and Mr. and Mrs. Browning brought suit in U. S. District Court, Southern District of New York.

The outcome of their suit will

The cheetah in question.

depend in part on producing witnesses who saw the digging on their farm that unearthed the bronzes Ariadne bought. The Brownings' attorney, Thomas R. Kline of Andrews & Kurth said, "The bronzes have enormous historical, cultural, and religious significance. The Brownings hope they can recover the objects and return them to their native land." The attorney for the gallery, Brian E. Maas of Beldock Levine & Hoffman says that the Brownings have yet to establish that the objects his client has are those stolen from them. Ariadne declined to divulge any details of its purchase in Basel, in light of the pending lawsuit, but Mr. Maas says the gallery was a good faith purchaser for value and acquired good title in Switzerland at the time of the purchase.

Although some of the objects at issue have already been sold, Mr. Maas says that they are all in Ariadne's custody pending litigation. Mr. Kline said he is trying to learn the identities of the buyers.

C.L.

Courtesy of *The Boston Globe*

Sting Operation Reveals Stolen Artifacts

Boston College Librarian Halts Sale of Smuggled Irish Grave Slabs

Dr. Robert K. O'Neill, director of the John J. Burns Library of Rare Books and Special Collections at Boston College, has a keen eye and suspicious nature when it comes to evaluating rare Irish artifacts for potential purchase. These qualities and his tenacity proved beneficial to the FBI and Irish government officials, who are indebted to Dr. O'Neill for his help in apprehending a smuggler of ninth-century Irish grave slabs and other rare objects, including an early Viking anchor.

The events leading to the arrest of Peter Kenny, a 68-year-old Irish national, began last January, when he arrived by sailboat in Miami smuggling artifacts stolen from St. Dermot's sixth- century monastic site on Inchcleraun Island, along the River Shannon in County Longford, Ireland. Kenny's previous travels are undocumented. From Miami, he contacted Dr. O'Neill at Boston College's Burns Library, custodian of one of the most comprehensive collections of Irish material culture in the United States.

While Kenny's instincts were astute in offering Irish artifacts to Burns Library, which aggressively collects rare Irish books and objects, he did not anticipate Dr. O'Neill's skepticism. Kenny first telephoned Dr. O'Neill from Miami and described several objects, including three ninth-century Irish grave slabs, that he wished to offer for sale. Dr. O'Neill responded by asking directly if this would be a legal transaction. While hedging slightly about one item, Kenny assured him that the sale would be legitimate. They agreed that Kenny would send photographs and set up a time to meet in Boston. Kenny then brought the goods to Massachusetts.

« *Eamonn Kelly of the National Museum of Ireland displays a ninth-century grave slab recovered by the FBI with the assistance of Boston College's library director.*

Dr. O'Neill was suspicious from the start, considering that Irish artifacts of the distinction Kenny described, dating to 900 AD or earlier, "are rarely if ever allowed to leave the country," he told IFAR. When he received the photographs from Kenny, Dr. O'Neill contacted Eamonn Kelly, assistant curator of the National Museum of Ireland, who confirmed that at least two of the three grave slabs Kenny was offering had indeed been stolen from Inchcleraun as recently as 1989.

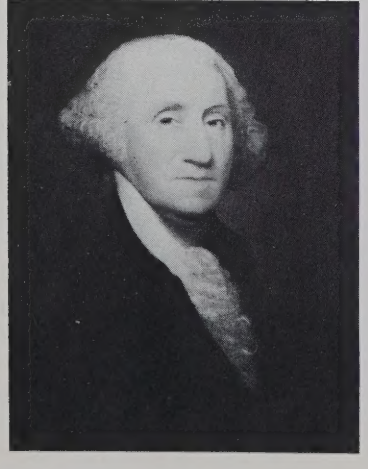
With this evidence, Dr. O'Neill telephoned the Irish Consul General in Boston, who subsequently called in the Irish Civic Guard and the FBI. Authorities agreed that Dr. O'Neill and Kenny should keep their appointment, which would provide the opportunity to catch Kenny "in the act." Accordingly, Dr. O'Neill met with Kenny at Burns Library on April 16 to review the three grave slabs. Little did Kenny know that FBI agents had set up an elaborate sting operation. While Kenny and Dr. O'Neill retreated to the director's office to negotiate prices, Irish officials examined the grave slabs in another room, confirming that they were stolen property. FBI Special Agent Ed Clark, who specializes in art cases, posed as a benefactor to the college who would finance the purchase of the gravestones; he was wired with a microphone to record the incriminating conversation. Dr. O'Neill talked Kenny down from his initial asking price of $1 million to $425,000, which they agreed would be exchanged for the stones at their next meeting on April 22.

However, on April 22 FBI agents instead surprised Kenny at his Wellesley, Massachusetts motel

and arrested him on charges of smuggling stolen goods into the United States. On July 25 Kenny pleaded guilty to the charges, and he was sentenced on August 28 to a four-month prison term and was turned over to the Immigration and Naturalization Service for deportation. The grave slabs, which have an estimated value of $150,000, have been returned to Ireland for display at the National Museum in Dublin.

Mr. Eamonn Kelly of Ireland's National Museum characterized the seizure of the three grave slabs as "...an extremely important recovery, likely to have a major deterrent effect," as reported in *The Boston Globe* on April 24. He continued, "The looters now know the difficulty they will have in trying to market these materials."

Caroline Goeser



IFAR Helps Recover Washington Portrait in Los Angeles

Six years after the theft, a portrait of George Washington attributed to Gilbert Stuart has been recovered by Detectives Bill Martin and Jerry Sparks of the Los Angeles Police. In late August, Det. Martin received a phone call from an informant. Nothing unusual in that. Police receive such calls all the time. This caller, however, had a question about art. Was a painting by Gilbert Stuart of George Washington stolen 5 or 6 years ago, he asked. Det. Martin checked their files on stolen art and found nothing. So, he called IFAR. Did we have any record of such a stolen Stuart?

In fact, IFAR had several such reports. Portraits of George Washington either by Stuart or attributed to him are apparently as popular as ever. From 1984 to 1987, there were three paintings of Washington stolen. Promptly, IFAR faxed Det. Martin the results of our art theft search. One of the paintings reported to IFAR was a portrait attributed to Gilbert Stuart that had been stolen from the Faculty Center at UCLA in 1985 (see *IFARreports*, May/Jun. '85, no. 511).

Armed with the information IFAR had given him, Det. Martin contacted his informant who had seen such a painting hanging on the wall in a private home. Having confirmed that the stolen work was the one the informant had seen, Det. Martin obtained a search warrant for the house where the painting had been seen. The search resulted in the seizure of the painting which was indeed the one stolen from UCLA.

On September 9, a Mr. Christopher Brown was arrested and charged with receiving and possession of stolen property and his preliminary hearing has been set for the end of September. Since the statute of limitations (which is three years) has run out on this theft, Mr. Brown cannot be charged with the theft itself.

There is, however, a slight twist to the story. The portrait of George Washington was stolen while Mr. Brown was a student at UCLA. Det. Martin told IFAR that Mr. Brown had been in the room where the portrait had been hanging on the day of the theft and had worked for some time in that very room. According to Det. Martin, the portrait was found at his parents' house, not his. How did it get there? He had, Det. Martin learned, given it to them as a gift!

UCLA will probably get the painting back after an agreement has been reached with the insurance company. Henry Hopkins, Chairman of the Department of Art and Director of the F. S. Wight Gallery of UCLA, expressed gratification at the painting's receovery. He said, "It's a delight to have any work of art returned more or less intact, especially since several years have elapsed since its theft."

Because the painting was registered, when it surfaced, it could be identified. Otherwise, who knows? This points up, once more, the importance of registering stolen works. In this case, everything worked the way it should. The painting was registered and published, and so when information about its whereabouts surfaced, the police could positively identify it and recover it.

Anna J. Kisluk

« *Attributed to Gilbert Stuart, Portrait of George Washington, recovered.*

Recoveries

Paintings, Pastels, Mixed Media Works, Watercolors

KROLL, Leon (American, 1884-1974). *Bridge at Vernon*, 1910. Oil on canvas. 59.7 X 74.3 cm. *91.279.1. Jun. 16, '91. (*IFARreports*, Jul. '91, no. 609.

KROLL, Leon (American, 1884-1974). *Orchard*, 1907. Oil on canvas. 91.4 X 121.9 cm. *91.279.2. Jun. 16, '91. (*IFARreports*, Jul. '91, no. 610.)

MIGLIARO, Vincenzo (Italian, 1858-1938). *The Market*. Oil on canvas. 47.0 X 33.0 cm. *87.87.2. Jun. 18 '85. Naples, Italy. (*IFARreports*, May '87, no. 331.)

STUART, Gilbert (American, 1755-1828), Attr. to. *Portrait Sketch of George Washington*. Oil on canvas. 71.1 X 61.0 cm. *85.262. Mar. 7, '85. Los Angeles, CA. (*IFARreports*, May/Jun. '85, no. 511.)

Correction

Please note that no. 1193 in *IFARreports*, Aug. '90 is a duplication of no. 1021 in *IFARreports*, Jul. '90. Also, the correct dimensions for this work by Henri Labasque are: 63.5 x 53.3 cm. Please delete no. 1193 from your copy of the magazine.

Missing Art Alert

Inclusion of works in this list is based on information that each of the reported pieces is missing and its whereabouts unaccounted for; listing does not necessarily imply theft or any illegality on the part of any person.

Paintings, Pastels, Mixed Media Works, Watercolors

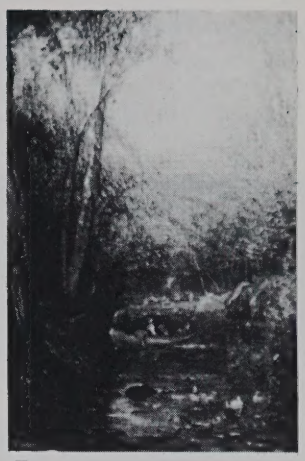
American, 19th Century

7 GERRY, Samuel Lancaster (1813-91). *Lake Franconia, New Hampshire*. Oil on canvas. 50.8 x 35.6 cm. Signed: S.L. Gerry. *91.338.1. New Windsor, NY. Jul. 1, '90.

French, 20th Century

8 LEGER, Fernand (1881-1955). Untitled, 1919. Gouache. 35.5 x 26.0 cm. Signed in l/r: F.L. *91.339.1. New York, NY. Jan. 1, '47. *Reward.*

9 LÉGER, Fernand (1881-1955). Untitled, 1919. Gouache. 35.5 x 26.0 cm. Signed in l/r: F.L. *91.339.2. New York, NY. Jan. 1, '47. *Reward.*



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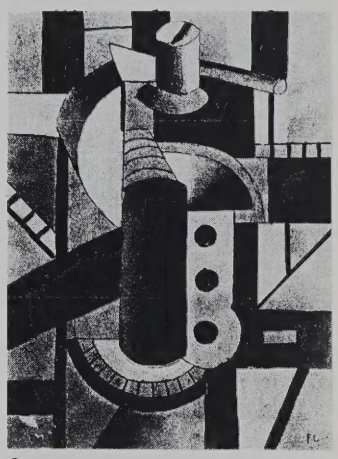

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Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

819

Stolen Objects

The stolen works in this publication are grouped under six main categories —Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

819 COOPER, Colin Campbell (1856-1937). *Woman in a Garden*. Oil on canvas. 66.0 x 50.8 cm. Signed in l/r: Colin Campbell Cooper. *91.329.1. Encino, CA. Aug. 6, '91.

820 DEMING, Edwin W. (1860-1943). *Forest Romance*, 1912. Oil on panel. 61.0 x 50.8 cm. Signed: E.W. Deming. Also bears monogram preceeding the signature. Moonlight landscape with two moose, trees on left and right. *91.335.1. Chicago, IL. Oct. 1, '90.

821 HANCOCK, Joseph Lane (b. 1864). *Landscape*, 1914. Oil on composition board. 22.9 x 27.9 cm. Signed in red paint in l/r: J.L. Hancock. Bears the date in red paint in l/r: 1914. A pastoral scene with trees on both sides and fence with sheep in the foreground. 91.310.2. Hanover, NH. Jul. 17, '91.

822 PAGES, Jules (1867-1946). *The Old Church at Treport*. Oil on canvas laid down on board. 33.0 x 23.5 cm. Signed in l/r. *91.329.2. Encino, CA. Aug. 6, '91.

American, 20th Century

823 HINKLE, Clarence (1880-1960). *Figure on a Beach*. Oil on board. 26.7 x 27.9 cm. Signed in l/r. *91.329.4. Encino, CA. Aug. 6, '91.

824 HINKLE, Clarence (1880-1960). *Woman with Umbrella*. Oil on canvas. 50.8 x 40.6 cm. *91.329.3. Encino, CA. Aug. 6, '91.

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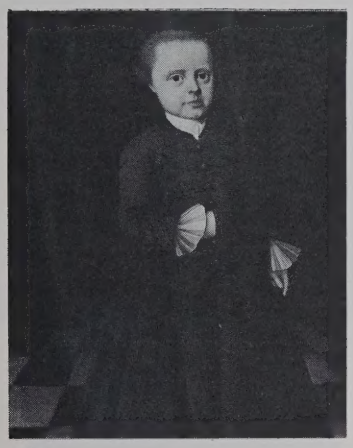

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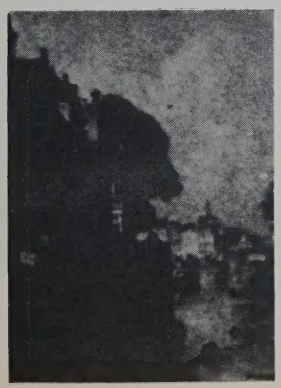

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825 SCHOLDER, Fritz. *Shaman with Leaves*, 1985. Oil on canvas. 203.2 x 172.7 cm. Signed in l/r. *91.336.2. Dallas, TX. Jun. 1, '91. *Reward.*

Dutch, 17th Century

826 Unknown. *Portrait of a Boy*, 1680. Oil on canvas? 121.9 x 91.4 cm. *91.332.1. London, England. Jul. 5, '91.

Dutch, 19th Century

827 HOPPENBROUWERS, Johannes Franciscus (1819-66). *Winter Landscape*. Oil. 62.0 x 86.0 cm. Signed. Measurements include frame. *91.315.1. De Bilt, The Netherlands. Apr. 6, '91.

828 KLINKENBERG, Johannes Christiaan K. (1852-1924). *View of Amsterdam*. Oil. 70.0 x 57.0 cm. Signed in l/r. Measurements include frame. *91.315.2. De Bilt, The Netherlands. Apr. 6, '91.

829 KOEKKOEK, Marinus-Adrianus (1807-70). *Winter Landscape*. Oil. 50.0 x 70.0 cm. *91.316.1. Enschede, The Netherlands. Apr. 7, '91.

830 STROEBEL, Johannes Anthonie Balthasar (1821-1905). *Mother and Child in an Interior*. Oil. 22.0 x 17.5 cm. *91.313.1. 's-Gravenhage, The Netherlands. Mar. 29, '91.

831 VERHEIJEN, Jan Hendrik (1778-1846). *Grocer's Shop on a Canal*. Oil on panel. 32.0 x 28.0 cm. Signed. *91.312.1. Rotterdam, The Netherlands. Mar. 26, '91.

Dutch, 20th Century

832 VOOGT, Jacobus Arie Hermanus (b. 1915). *Winter Landscape with Windmills and a Frozen River*. Oil on panel. 15.0 x 22.0 cm. Signed. *91.312.2. Rotterdam, The Netherlands. Mar. 26, '91.

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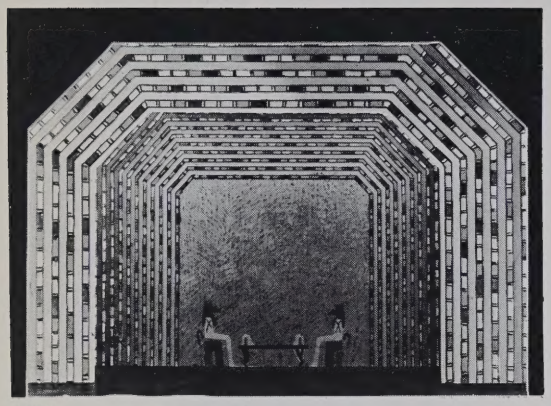

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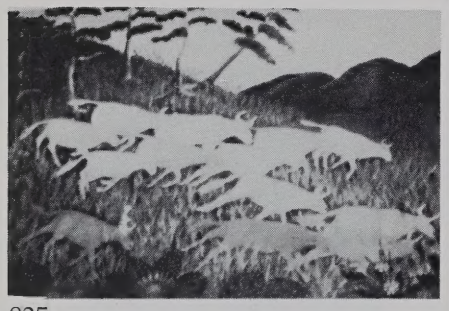

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English, 20th Century

833 HOCKNEY, David (b. 1937). *A Room in Sarastro's Palace - Backdrop Design for Act I, Scene 3 of The Magic Flute*, 1977. Gouache on cardboard. 78.7 x 101.9 cm. Consists of two layers of cardboard. *91.325.1. New York, NY. Jan. 26, '91.

834 WILKINSON, Norman (1878-1950). *London Tower*. Oil on canvas. 45.7 x 61.0 cm. Signed in l/r: Norman Wilkinson. *91.310.1. Hanover, NH. Jul. 17, '91.

European, 20th Century

835 LUB DUSKA, L. *Hillside with Herd of Cows*. Oil on board. 37.5 x 47.6 cm. *91.276.83. New York, NY. Jan. 1, '89.

836 LUB DUSKA, L. *My Family*. Oil on canvas. 31.8 x 38.1 cm. Signed. *91.276.81. New York, NY. Jan. 1, '89.

837 LUB DUSKA, L. *Near the Sea*. Oil on canvas. 43.2 x 53.3 cm. Signed in l/l. *91.276.84. New York, NY. Jan. 1, '89.

838 LUB DUSKA, L. *Three Zebras*. Oil on canvas. 31.8 x 43.2 cm. Signed. *91.276.82. New York, NY. Jan. 1, '89.

839 LUB DUSKA, L. *Thunder and Lightning*. Oil on cardboard. 29.2 x 39.4 cm. Signed in l/l. *91.276.80. New York, NY. Jan. 1, '89.

840 LUB DUSKA, L. *Two Horses in a Pasture*. Oil on panel. 25.4 x 33.0 cm. Signed in l/l. *91.276.79. New York, NY. Jan. 1, '89.

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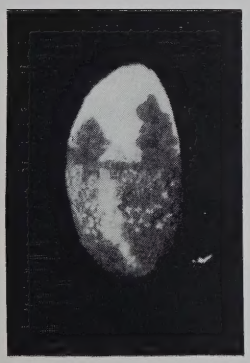

843

Flemish, 16th Century

841 MOMPER, Joos de, the Younger (1564-1635). *Landscape*. Oil on copper. 20.0 x 25.0 cm. 91.330.1. Modena, Italy. Mar. 6, '91. *Reward.*

French, 18th Century

842 BOILLY, Louis Léopold (1761-1845). *Les Voleurs arretés (The Thieves' Arrest)*, 1804. Oil on canvas. 23.0 x 30.0 cm. Signed: Louis Boilly. A $10,000 reward will be given to anyone returning the painting or for any information leading to its recovery. *91.337.1. Paris, France. May 1 '91.

French, 19th Century

843 VIVIN, Louis (1861-1936). *Landscape of Trees and Foliage in a Garden*. Oil on wood. Ht. 24.1 cm. Oval. Signed. *91.276.94. New York, NY. Jan. 1, '89.

French, 20th Century

844 BOUCHERY, Michael. *La Jarre fleurie*, 1985. Oil on canvas. 100.0 x 73.0 cm. *91.328.1. Los Angeles, CA. Jun. 24, '91.

845 BUFFET, Bernard (b. 1928). *Still Life*, 1954. Oil on canvas. 76.2 x 61.0 cm. Signed and dated. 91.311.8. Beverly Hills, CA. Aug. 9, '91. *Reward.*

846 DELAUNAY, Robert (1885-1941). *Cubist Abstraction*, 1914. Oil on board. 61.0 x 45.7 cm. Signed in l/l: R. Delaunay. *91.326.1. Las Vegas, NV. Nov. 16, '90.

847 HAMBOURG, André (b. 1909). *Beach Scene at Trouville*. Oil on canvas. 21.6 x 34.3 cm. Signed. *91.276.71. New York, NY. Jan. 1, '89.

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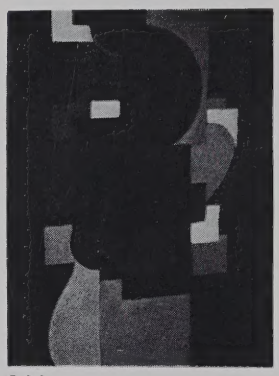

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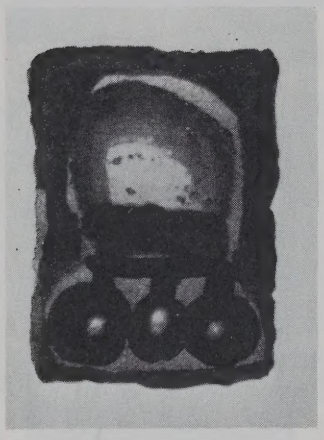

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848 KIJNO, Ladislas (b. 1921). *Abstract Composition*. Oil and casein on paper. 49.5 x 63.5 cm. Signed in l/r: Kijno. *91.276.72. New York, NY. Jan. 1, '89.

849 KIJNO, Ladislas (b. 1921). *Pawnbroker's Insignia*. Watercolor on paper. 45.7 x 35.6 cm. Signed in l/l: Kijno. *91.276.73. New York, NY. Jan. 1, '89.

850 LIPCHITZ, Jacques (1891-1973). *Jacob and the Angel*. Watercolor on paper. 29.2 x 22.2 cm. Signed in u/l. *91.276.74. New York, NY. Jan. 1, '89.

851 PIGNON, Edouard (b. 1905). *Abstract Composition*, 1960. Gouache. 58.4 x 78.7 cm. Signed and dated: 1960. *91.276.85. New York, NY. Jan. 1, '89.

852 RAVEL, Daniel (b. 1915). *Abstract Composition*, 1960. Watercolor on paper. 49.5 x 64.8 cm. Signed and dated: 1960. *91.276.86. New York, NY. Jan. 1, '89.

853 RAVEL, Daniel (b. 1915). *Abstract Composition*, 1960. Oil on canvas. 50.2 x 61.0 cm. Signed. *91.276.87. New York, NY. Jan. 1, '89.

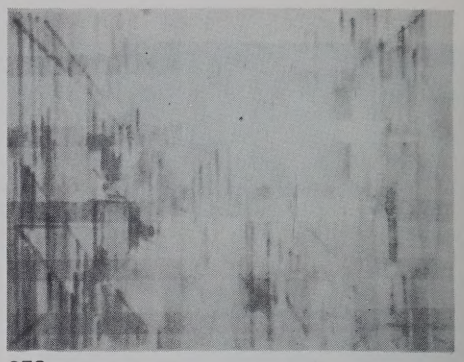
Hungarian, 19th Century

854 KOVACS(?), Mihaly (1818-92). *Woman with Apples*. Oil. 60.0 x 50.0 cm. Signed in l/r. *91.316.2. Enschede, The Netherlands. Apr. 7, '91.

Spanish, 20th Century

855 VILATO, Javier (b. 1921). *Abstract Composition*. Oil on canvas. 59.1 x 72.4 cm. Signed in l/r: Vilato. *91.276.89. New York, NY. Jan. 1, '89.

856 VILATO, Javier (b. 1921). *Abstract Composition*. Oil on canvas. 73.7 x 59.7 cm. Signed in l/l. *91.276.90. New York, NY. Jan. 1, '89.



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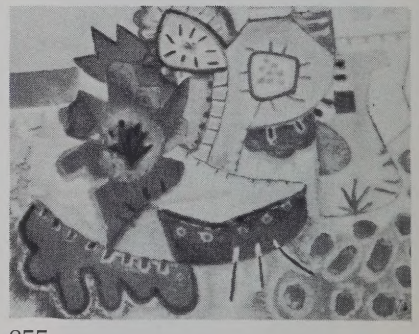

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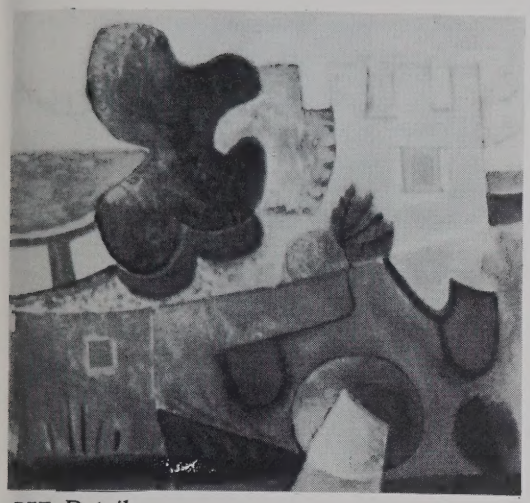

857 *Detail*

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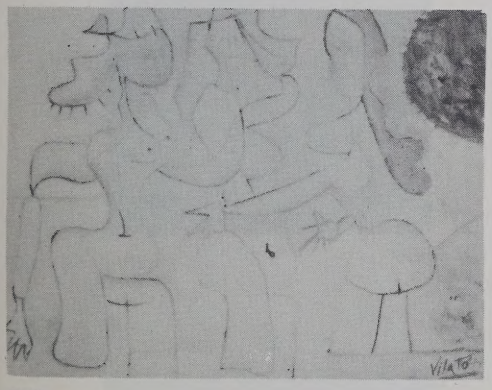

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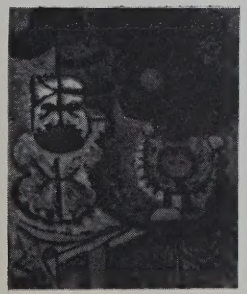

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857 VILATO, Javier (b. 1921). *Abstract Composition and a House*. Oil on canvas. 78.7 x 99.1 cm. Signed in l/r: Vilato. *91.276.93. New York, NY. Jan. 1, '89.

858 VILATO, Javier (b. 1921). *Flowers and Children's Faces*. Oil on canvas. 33.0 x 40.6 cm. Signed in l/l: Vilato. *91.276.92. New York, NY. Jan. 1, '89.

859 VILATO, Javier (b. 1921). *Three Female Figures*. Oil on canvas. 50.8 x 64.8 cm. Signed in l/r: Vilato. *91.276.88. New York, NY. Jan. 1, '89.

860 VILATO, Javier (b. 1921). *Two Children Playing Musical Instruments*. Oil on canvas. 45.7 x 36.8 cm. Signed in l/l: Vilato. *91.276.91. New York, NY. Jan. 1, '89.

Prints, Drawings

Dutch, 20th Century

861 BEVERLOO, Corneille Guillaume (b. 1922). *Hommage à Botticelli*, 1987. Silkscreen. 56.0 x 40.0 cm. Signed, dated, and inscribed with title and artist's proof (E.A.) in u/l. *91.314.1. Delft, The Netherlands. Mar. 29, '91.

862 BEVERLOO, Corneille Guillaume (b. 1922). *La Femme à la fleur Australienne*, 1988. Silkscreen. 50.0 x 65.0 cm. Signed and dated in l/r. Titled in lower center, artist's proof (E.A.) in l/l. *91.314.3. Delft, The Netherlands. Mar. 29, '91.

863 BEVERLOO, Corneille Guillaume (b. 1922). *Nu avec l'arbre*, 1981. Silkscreen. 65.0 x 50.0 cm. Dated and numbered 110/200 *91.314.2. Delft, The Netherlands. Mar. 29, '91.

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French, 20th Century

864 LIPCHITZ, Jacques (1891-1973). *A Man Praying*. Pencil and wash on paper. 21.6 x 14.6 cm. Signed in l/r: JLipchitz. *91.276.75. New York, NY. Jan. 1, '89.

865 LIPCHITZ, Jacques (1891-1973). *Study*. Pencil and wash on paper. 21.6 x 14.0 cm. Signed in l/l: JLipchitz. *91.276.78. New York, NY. Jan. 1, '89.

866 LIPCHITZ, Jacques (1891-1973). *Study for "A Man With Upraised Arms"*. Pencil and wash on paper. 21.6 x 14.6 cm. Signed in l/l: JLipchitz. *91.276.76. New York, NY. Jan. 1, '89.

867 LIPCHITZ, Jacques (1891-1973). *Study for a Sculpture*. Pencil and wash on paper. 21.0 x 14.0 cm. Signed in u/r: JLipchitz. *91.276.77. New York, NY. Jan. 1, '89.

Spanish, 20th Century

868 MIRÓ, Joan (1893-1983). *Terre atteinte et soleil intact*, 1973. Color aquatint. 67.9 x 53.3 cm. Signed in l/r: Miró. Edition no. 15/50, in l/l margin. Maeght editeur Paris. Printing: Morsang, Paris. *91.336.1. Dallas, TX. Jun. 1, '91. *Reward.*

Sculpture

American, 20th Century

869 FRANKLIN, Gilbert Alfred (b. 1919). Untitled, 1960. Bronze. 152.4 x 213.4 cm. Original. No copies made. *91.323.1. Little Compton, RI. Feb. 1, '91. *Reward.*

870 LEKBERG, Barbara Hult (b. 1925). *Maquette for Rebirth*, 1980. Bronze. 35.6 x 15.2 x 6.4 cm. Signed. One of an edition of 6, number unknown. May bear the mark of the Tallix Foundry. *91.333.1. New York, NY. May. 31, '91.

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Dutch, 20th Century

871 WINTER, Jean-Baptiste de (b. 1929). *The Bitterns*. Bronze. Ht. 90.0 cm. Removed from base during theft. *91.320.1. Wormerland, The Netherlands. Mar. 17, '91.

French, 17th Century

872 Unknown. *Figure of a Woman Holding a Wreath*, 1650. Ebony. Ht. 27.0 cm. Made in Paris. Figure taken from a niche in the left side of a large, carved cabinet, possibly decorated with scenes from the Old Testament. *91.321.1. Amsterdam, The Netherlands. Apr. 1, '91.

French, 19th Century

873 RODIN, Auguste (1840-1917). *Amor and Psyche*, 1886. Bronze. 22.9 x 69.9 x 45.1 cm. Coubertin cast no. 8. *91.311.6. Beverly Hills, CA. Aug. 9, '91. *Reward.*

874 RODIN, Auguste (1840-1917). *Camille Claudel with Bonnet*, 1886. Bronze. Ht. 25.4 cm. Signed. Numbered: 8. Bears foundry mark: Georges Rudier, Fondeur. 91.311.2. Beverly Hills, CA. Aug. 9, '91. *Reward.*

875 RODIN, Auguste (1840-1917). *The Earth*. Ht. 48.3 cm. Re-casting by Musée Rodin, 1966. *91.311.4. Beverly Hills, CA. Aug. 9, '91. *Reward.*

876 RODIN, Auguste (1840-1917). *Eternal Spring*, 1886. Bronze. Ht. 73.7 cm. Bears the initials "A.R." Bears foundry mark: F. Barbedienne, Fondeur. *91.311.1. Beverly Hills, CA. Aug. 9, '91. *Reward.*

877 RODIN, Auguste (1840-1917). *The Kiss*. Bronze. 71.1 x 43.2 x 38.1 cm. Reduction cast by the Barbedienne Foundry. *91.311.9. Beverly Hills, CA. Aug. 9, '91. *Reward.*

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Decorative Arts

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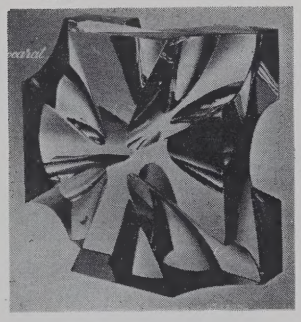

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878 RODIN, Auguste (1840-1917). *Large Left Hand No. 5.* Bronze on black marble base. Ht. 33.0 cm. Signed. Bears the foundry mark: Georges Rudier, Foundeur. 91.311.3. Beverly Hills, CA. Aug. 9, '91. *Reward.*

879 RODIN, Auguste (1840-1917). *Young Girl with Serpent.* Bronze. 40.0 x 15.2 x 17.0 cm. Georges Rudier cast no. 9. *91.311.5. Beverly Hills, CA. Aug. 9, '91. *Reward.*

French, 20th Century

880 BAHAR, Bijan. *Energy Transformed,* 1981. Lead crystal. 20.3 x 20.3 x 8.9 cm. Signed. Edition no. 19/25. Made by Baccarat. *91.334.1. San Marino, CA. Jul. 12, '91.

Italian, 20th Century

881 PLAZOTTA, Enzo. *Rolling Horses,* 1973. Bronze. Edition no. 2/9. 91.311.7. Beverly Hills, CA. Aug. 9, '91. *Reward.*

Clocks

American, 20th Century

882 TIFFANY AND COMPANY. Pocket watch, 1914. Gold. Diam. 3.8 cm. Inscribed on inside: William E. Smith 1914. Open pocket watch with white face and Arabic numerals. Bears the initials "WES" on the back. 91.309.1. San Marino, CA. Jul. 29, '91. *Reward.*

Dutch, 18th Century

883 Friesian wall clock, 1740. Wood case. 65.0 x 22.0 x 21.5 cm. Plain, dark-green clock face flanked by two carved parrots on branches. *91.317.1. Soest, The Netherlands. Mar. 31, '91.

French, 18th Century

884 BARAT, Phillippe. Louis XV mantle clock, 1757. Porcelain, brass, and ormolu. Signed on rear plate: Barat Paris. Also signed on clock face: Michel à Paris. Bears the inscription: JB6 Juillet 1770. With porcelain flowers and two figures, one male, one female *91.340.1. Biltmore Company. Asheville, NC. May 5, '91.

Enamels

French, 19th Century

885 Oval box, c. 1800. Blue enamel with porcelain inset. W. 8.5 cm. Inset with scene of a woman at a well. *91.322.1. 's-Gravenhage, The Netherlands. Oct. 10, '90.

Folk Art

American, 19th Century

886 Cow weathervane. Gilded copper and zinc. 45.7 x 76.2 cm. Probably third quarter 19th century. 91.324.1. Morris, CT. Aug. 1, '91. *Reward.*

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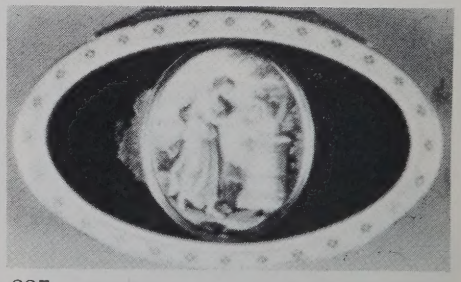

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Gold

Swiss, 18th Century

887 Snuff box, c. 1780. Gold. 6.0 x 5.0 cm. Maker's mark: M & P with a crown. The lid painted by VERNET showing a harbor scene with several ships and figures. *91.318.1. Maastricht, The Netherlands. Mar. 15, '91.

Metals

American, 20th Century

888 STICKLEY, Gustave. Door knocker, 1900. Wrought iron. 14.0 x 16.5 cm. Rectangular form, square wrought iron nail at each corner, ring hung in center. *91.331.1. Syracuse, NY. Aug. 3, '91. *Reward.*

Silver

Austrian, 19th Century

889 HAMBURG, "Wilm". Vase. Silver. Inscribed in German: "Carel Begeer ... zum ...sten Geburtstag ..." Maker's mark of "Wilm" Hamburg. *91.319.1. Voorschoten, The Netherlands. Apr. 12, '91.

Austrian, 20th Century

890 BODENHEIM, Nelly. Dresser set. Silver with niello. Monogrammed: NB. Decorated with black niello figures illustrating the four senses. Set consisting of an oval mirror, a jar with a silver lid, and a perfume bottle with a silver stopper. *91.319.3. Voorschoten, The Netherlands. Apr. 12, '91.

891 Jugendstil vase, 1900. Silver plate. Decorated in relief with irises and dragonflies. *91.319.2. Voorschoten, The Netherlands. Apr. 12, '91.

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892 Tea service. Silver plate, partly gilded. Set consisting of a large teapot with a black handle and knop, a creamer, and sugar. *91.319.4. Voorschoten, The Netherlands. Apr. 12, '91.

French, 18th Century

893 Four tumblers. Silver. All made in Paris, the first two by Henri Nicolas Debrie in 1762-68 and 1766, the others by an unknown silversmith in c. 1770 and 1789. All tulip shaped. 91.337.2. Paris, France. May 1, '91. *Reward.*

Asian Art

Ceramics

Chinese, 18th Century

894 *Warrior in a Blue Robe.* Porcelain. Ht. 29.2 cm. Bears paper label with catalogue no. 2896. Seated male figure with one leg bent up in front of his body, his face turned upward in a grimace and with a goatee. 91.340.32. Biltmore Company. Asheville, NC. May 5, '91.

Chinese, 20th Century

895 Vase. Porcelain. Ht. 16.5 cm. Bears paper label with catalogue no. 2929. Of triangular form with slight bulge at base; bright red with white marks on side. 91.340.17. Biltmore Company. Asheville, NC. May 5, '91.

Implements

Chinese, 19th Century

896 Brush. Porcelain. Ht. 27.9 cm. Bears a paper label with catalogue no. 2889. Scabbard form; red glaze with a blue dragon motif. 91.340.36. Biltmore Company. Asheville, NC. May 5, '91.

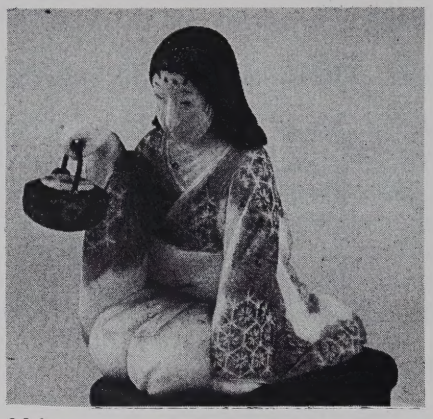
Objects of Art

Cambodian, 12th Century

897 Unknown. Khmer conch. Bronze. With slightly ornate cast decoration, a human figure in low relief in the upper leaf. 91.337.3. Paris, France. May 1, '91. *Reward.*

Chinese, 19th Century

898 Box on stand. Mahogany. Ht. 6.4 cm. Bears paper label with catalogue no. 2871. Circular form of ruby red color with gold line where top and bottom meet. Carved with a textured design. 91.340.8. Biltmore Company. Asheville, NC. May 5, '91.



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899 Urn. Jade. Ht. 7.6 cm. Bears paper label with catalogue no. 2858. Milky brown/green color. With lid and nesting cups. Top of lid carved with design, the sides of body with two ear- shaped ring handles. 91.340.9. Biltmore Company. Asheville, NC. May 5, '91.

Japanese, 19th Century

900 Netsuke. Coiled Dragon. Sandalwood? Ht. 2.5 cm. Bears a paper label with catalogue no. 2906. With a gaping "smiling" mouth, the end of its tail flicked up near its head. On a wooden stand. 91.340.28. Biltmore Company. Asheville, NC. May 5, '91.

901 Netsuke. Dog. Sandalwood. Ht. 3.2 cm. Bears a paper label with catalogue no. 2904. On a wooden stand. 91.340.30. Biltmore Company. Asheville, NC. May 5, '91.

902 Netsuke. Gibbon Eating Fruit. Wood. Ht. 5.1 cm. Bears a paper label with catalogue no. 2907. Sitting with legs crossed slightly and holding both its hands directly below its mouth. On a wooden stand. 91.340.27. Biltmore Company. Asheville, NC. May 5, '91.

903 Netsuke. Group of Turtles. Sandalwood. Ht. 3.8 cm. Bears paper label with catalogue no. 2920. Four or five turtles, one on top of another with one of the turtles on top standing out, its head outstretched. 91.340.23. Biltmore Company. Asheville, NC. May 5, '91.

904 Netsuke. Human-headed Snake Surrounding a Basket. Sandalwood. Ht. 3.8 cm. Bears paper label with catalogue no. 2910. With a thick scale-textured body and human head with long hair sweeping behind head, looking toward front and curled around a hollow urn/basket. With two holes. On a wooden stand. 91.340.15. Biltmore Company. Asheville, NC. May 5, '91.

905 Netsuke. Kingfisher on a Large Flower. Sandalwood. Ht. 5.1 cm. Bears a paper label with catalogue no. 2917. Kingfisher's head looks down on the flower which has large pores like a lotus pod. Brownish-red color. On a wooden stand. 91.340.2. Biltmore Company. Asheville, NC. May 5, '91.

906 Netsuke. Kneeling Woman Holding a Basket. Ivory. Ht. 7.6 cm. Bears paper label with catalogue no. 2911 and a stamp with the numeral 3. On a wooden stand. *91.340.14. Biltmore Company. Asheville, NC. May 5, '91.

907 Netsuke. Kyoto style. Wolf Eating a Deer's Leg. Ivory. Ht. 3.8 cm. Bears paper label with catalogue no. 2916. Wolf is resting on hindquarters and hunched over deer's legs with head held up level. On a wooden stand. 91.340.3. Biltmore Company. Asheville, NC. May 5, '91.

908 Netsuke. Kyoto style. Crouching Dog/Wolf. Wood and agate. Ht. 2.5 cm. Bears paper label with catalogue no. 2921. Sitting on his hindquarters with legs stretched forward; a thin body with ribs visible; ears folded back and mouth open showing bared teeth; with agate eyes. On a wooden stand. 91.340.21. Biltmore Company. Asheville, NC. May 5, '91.

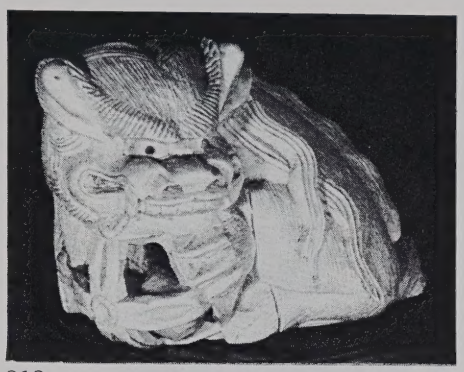
909 Netsuke. Man/Demon Riding a Rooster. Sandalwood. Ht. 3.8 cm. Bears a paper label with catalogue no. 2909. Also bears an inscription in Japanese. On a wooden stand. Male figure holds a gift which he is kissing; with two holes underneath. 91.340.25. Biltmore Company. Asheville, NC. May 5, '91.

910 Netsuke. Monster/Dog Guarding Hollow Sphere. Sandalwood. Ht. 6.4 cm. Bears paper label with catalogue no. 2914. Dog or tiger with long hair hunched over a sphere and looking to its left; hollow sphere contains a ball. On a wooden stand. *91.340.20. Biltmore Company. Asheville, NC. May 5, '91.

911 Netsuke. Mouse. Ivory. Ht. 2.5 cm. Bears paper label with catalogue no. 2901. With two holes underneath. *91.340.12. Biltmore Company. Asheville, NC. May 5, '91.

912 Netsuke. Puppy Gnawing. Sandalwood. Ht. 2.5 cm. Bears a paper label with catalogue no. 2908. With black glass eyes. On a wooden stand. 91.340.26. Biltmore Company. Asheville, NC. May 5, '91.

913 Netsuke. Reclining Horse. Sandalwood. 2.5 cm. Bears paper label with catalogue no. 2900. Horse resting with all four legs bent underneath his body, and with his head looking back. May have a blanket draped over back. With two holes. On a wooden stand. 91.340.4. Biltmore Company. Asheville, NC. May 5, '91.



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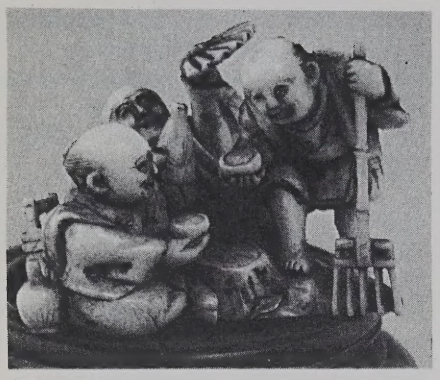
914 Netsuke. Reclining Bullock. Sandalwood. Ht. 2.5 cm. Bears paper label with catalogue no. 2897. A bullock lying on his belly with head outstretched and slightly tilted to his right. Left leg is bent underneath, the ribs in his chest are visible. On a wooden stand. 91.340.16. Biltmore Company. Asheville, NC. May 5, '91.

915 Netsuke. Seated Man Smoking a Pipe. Ivory. Ht. 3.8 cm. Bears a paper label with catalogue no. 2898. Figure is draped in clothing and looks to his left with his pipe raised over his left shoulder. Depicted seated on a bundle of kindling; with two holes. On a wooden stand. *91.340.6. Biltmore Company. Asheville, NC. May 5, '91.

916 Netsuke. Seated Man Holding a Scroll. Ivory. Ht. 6.4 cm. Bears a paper label with catalogue no. 2913. On a wooden stand. 91.340.22. Biltmore Company. Asheville, NC. May 5, '91.

917 Netsuke. Seated Man Smoking a Pipe. Ivory. Ht. 3.8 cm. Bears a paper label with catalogue no. 2905. Male figure seated on a log, wearing draped clothing and holding a pipe to his right shoulder. On a wooden stand. 91.340.29. Biltmore Company. Asheville, NC. May 5, '91.

918 Netsuke. Temple Dog's Head. Ivory. Ht. 5.1 cm. Bears a paper label with catalogue no. 2912. With movable, hinged jaw. *91.340.13. Biltmore Company. Asheville, NC. May 5, '91.



919

919 Netsuke. Three peasants drinking. Ivory. Ht. 2.5 cm. Bears a paper label with catalogue no. 2922. Also bears an inscription in Japanese. Three figures of Japanese peasants, one on left seated holding sake bottle in left hand, cup in right, middle figure holding fan; one on right standing with cup in right hand, holding rake in left hand. *91.340.18. Biltmore Company. Asheville, NC. May 5, '91.

920 Netsuke. Tiger at Bay. Monkeywood? Ht. 3.2 cm. Bears paper label with catalogue no. 2915. Tiger sitting on his haunches with his head looking down. On a wooden stand. 91.340.19. Biltmore Company. Asheville, NC. May 5, '91.

921 Netsuke. Two Men with Two-Wheeled Cart. Ivory. Ht. 2.5 cm. Bear paper label with catalogue no. 2903. Also bears an inscription in Japanese. One figure in the cart with hair formed into a knob, the other pushing the cart. Both figures look to the same side and have child-like faces. On a wooden stand. 91.340.10. Biltmore Company. Asheville, NC. May 5, '91.

922 Netsuke. Two Wolves. Sandalwood. Ht. 3.8 cm. Bears paper labels with catalogue no. 2918 and no. 2896. On a wooden stand. 91.340.31. Biltmore Company. Asheville, NC. May 5, '91.

923 Netsuke. Warrior on a Steed. Sandalwood. Ht. 3.8 cm. Bears paper label with catalogue no. 2899. Also bears an inscription in Japanese. Figure of a warrior mounted on a horse and leaning forward; horse rearing on hind legs with front legs in the air. On a wooden stand. 91.340.5. Biltmore Company. Asheville, NC. May 5, '91.

924 Netsuke. Dog with a Large Ball. Ivory. Ht. 3.8 cm. Bears paper label with catalogue no. 2902. Pug dog with ball tucked under its chin, its body textured to simulate hair; with a tie around his neck. Ball is lighter in color than rest of the work. 91.340.11. Biltmore Company. Asheville, NC. May 5, '91.

925 Seated Man. Bronze. Ht. 14.0 cm. Bears paper label with catalogue no. 2919. Partially clothed male figure seated on a square-formed rock and looking to his right. On a wooden stand. 91.340.24. Biltmore Company. Asheville, NC. May 5, '91.

Arms, Armor

Chinese, 18th Century

926 Knife. Bronze, ivory, and silver. Bears paper label with catalogue no. 2888. Having a silver blade with bronze guard and ivory handle. Handle is probably 18th century and the guard is 19th century. 91.340.7. Biltmore Company. Asheville, NC. May 5, '91.

Japanese, 19th Century

927 Dagger with sheath with side knife. Red lacquer. L. 36.8 cm. Bears paper label with catalogue no. 2890. 91.340.35. Biltmore Company. Asheville, NC. May 5, '91.

Japanese, 20th Century

928 Dagger with sheath, 1900. L. 27.9 cm. Bears paper label with catalogue no. 2892. 91.340.33. Biltmore Company. Asheville, NC. May 5, '91.

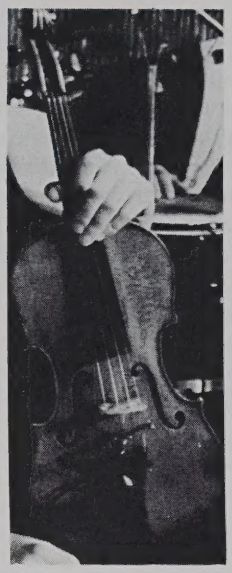
929 Dagger with sheath, 1900. Steel and tortoiseshell. L. 29.2 cm. Bears paper label with catalogue no. 2891. 91.340.34. Biltmore Company. Asheville, NC. May 5, '91.

Miscellaneous Objects

Musical Instruments

Italian, 19th Century

930 DESPINE, Alessandros, Attr. to. Violin, 1828. Maple and spruce. 20.4 x 35.8 cm. Bears a label with the inscription: Alessandros deSpine of Turin, circa 1828. Has an electronic pickup built into the bridge which bears the name "Barcus Berry." The bow is by W.M. Hill and Sons of London and has a gold tip and silver mounting on an ebony frog. Within a leather case covered by brown canvas. *91.327.1. Los Angeles, CA. Jul. 21, '91.



930

Still Missing

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

POTTHAST, Edward H. (1857-1927). *Landscape*. Oil on canvas. 38.1 x 55.9 cm. *91.282.2. Los Angeles, CA. Apr. 30, '91. (*IFARreports*, Aug./Sep. '91, no. 711)

Just In...

This engraved silver gilt drinking cup is part of a traveling canteen stolen in Belfast, Northern Ireland on July 29, 1991. The canteen, dating probably from the reign of either Charles II or James I, comprised this cup, a double spice box, a spoon, a knife, and a fork. The pieces are contained in a leather case. Several other items of English and Irish silver were stolen along with the canteen. Additional information on the canteen and two "freedom boxes" will appear in the next issue of *IFARreports*.

Do You Know About IFAR?

The International Foundation for Art Research is a nonprofit organization dedicated to preventing the circulation of stolen, forged, and misattributed works of art. It has recently joined with partners in London to form the Art Loss Register (ALR), an international clearing house for information on stolen art, which maintains an image database of over 35,000 stolen items. With this resource, ALR offers an Art Theft Search Service, designed for collectors to determine if a potential purchase is registered as stolen property ($50 fee per search).

IFAR's magazine, *IFARreports*, publishes important thefts in cooperation with the art community and law enforcement agencies ($65 fee per registered and published stolen item for private victims). It also contains articles on art theft, issues of art law and cultural property, and authentication. The magazine circulates to art dealers, museums, and private collectors throughout the world, and often leads to the recovery of stolen property.

IFAR also offers an Art Authentication Service, which exists to resolve controversies concerning the authenticity of works of art. The Authentication Service reviews hundreds of submissions a year without charge. There is a fee if IFAR agrees with the client to research the work, consult with the appropriate expert, and prepare a report.

Please call IFAR should you need these services, have inquiries or need or information about the art world, or wish to support IFAR's efforts.

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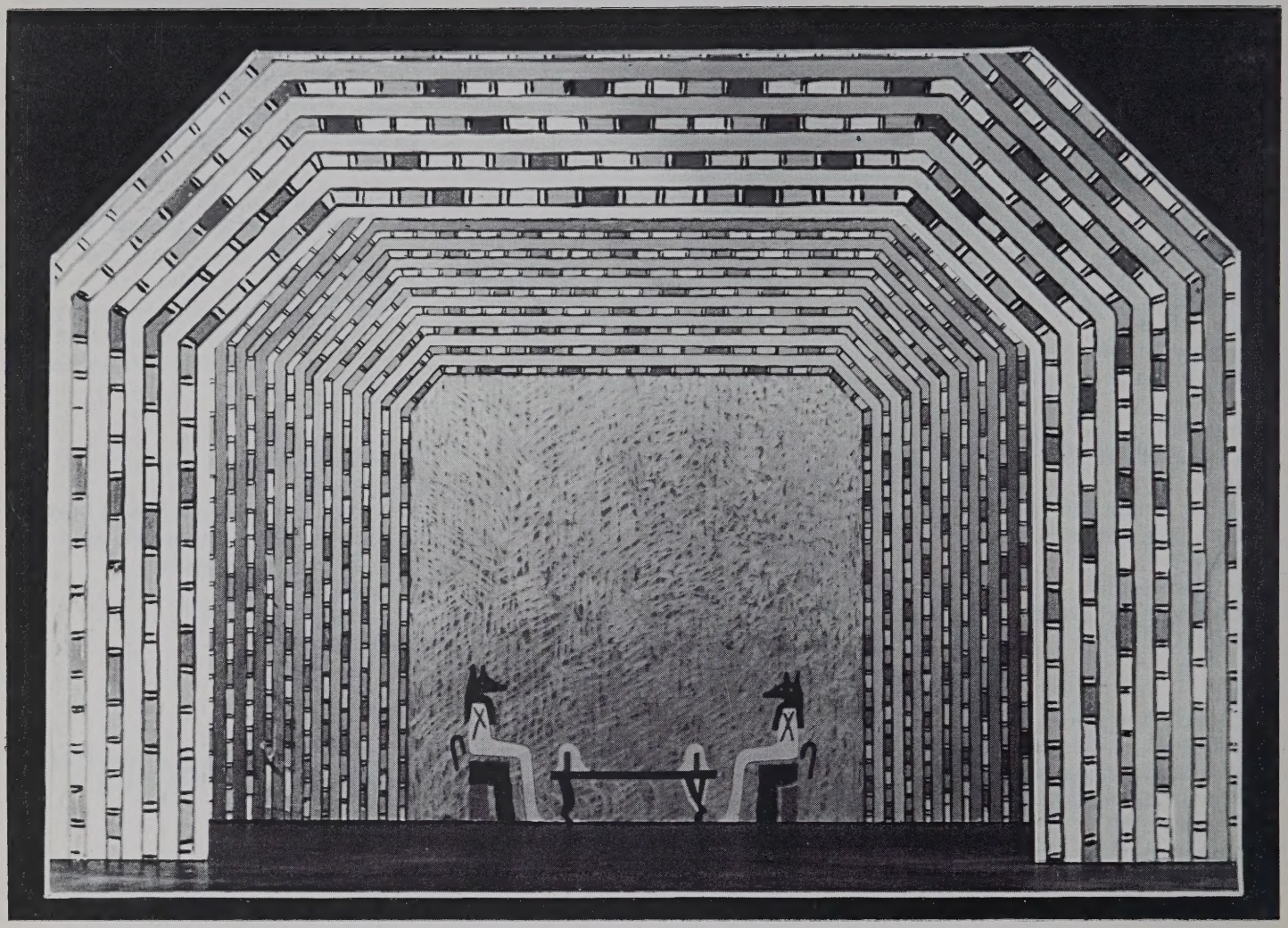

David Hockney, Design for the backdrop of a room in Sarastro's palace, The Magic Flute, *Act I, Scene 3. Stolen.*